CAPERS WITH Color

HAROLD R. RICE

CAPERS WITH COLOR

by

HAROLD R. RICE

EDITED BY JOHN BRAUN

●

with

Foreword by_____Harold R. Rice

Illustrations by_____NELSON HAHNE

LEADING MAGICAL ILLUSTRATOR

●

published by

SILK KING STUDIOS

25 Sheehan Ave.

Cincinnati, Ohio

Copyright, 1943
By HAROLD R. RICE
Cincinnati, Ohio.

★

ALL RIGHTS RESERVED

No part of this book may be reproduced in any form without permission in writing from the publishers.

The manufacturing rights for all of the devices described or illustrated herein are reserved by the publishers.

★

Printed in the United States of America

IN APPRECIATION

I am deeply grateful to my friend Eric C. Lewis of Northampton, England. In 1941 he published "MORE STUDIES IN MYSTERY". A novel silk routine described therein, and entitled "The Diminishing Silk Production", disclosed a clever new principle with silks.

Mr. Lewis has kindly consented to our exclusive release of this new principle in the United States. Using the idea of hiding a number of silks of graduated sizes, one within the other, I have built this nucleus into a half dozen workable and amazingly simple-to-perform effects, opening a new field in silk magic.

The special fold that makes possible the effects contained herein is of my own origination. Those possessing "MORE STUDIES IN MYSTERY" will find my fold to be quite different. Since releasing his book, my friend Lewis writes me that the original fold must be adjusted to prevent the load from coming into view prematurely. Repeated trials have shown that the method illustrated and described herein is 100% reliable and makes possible effects that should appeal to all who perform with silks.

The effects offered herein are but a few choice routines employing the combined efforts of Mr. Lewis and myself. Any performer with imagination can carry our efforts to new and greater heights. Their simplicity will appeal to all. Numerous effects, new and old, can be presented with ease. Difficult sleights are no longer necessary to produce silk miracles!

Harold R. Rice,
May 1, 1943

SKS

THE DIMINISHING SILK PRODUCTION

(The following is the routine as suggested by Eric C. Lewis. The "new lock-fold" is the origination of the author.)

EFFECT:

Performer shows an unprepared newspaper front and back. The paper is then rolled up into a ball. Tearing into the paper, the performer produces a 36" silk from it.

Holding the silk by one corner, he snaps it into the air, and another silk, of a different color and slightly smaller, suddenly appears tied at the lower corner. The performer blows upon the knot and the silks fall apart. The larger silk (36") is placed aside and the smaller one (27") is held as before. This he shakes, with the same result as before—a slightly smaller (24"), differently colored silk appears tied at the lower corner. This process is repeated several times. An ever growing heap of silks pile upon the performer's table, each silk getting smaller and smaller.

Finally, holding a small silk about six inches square, the performer gives it a shake. It expands into a silk as large as the original 36" silk produced at the beginning of the routine!

PROPERTIES:

Obtain a number of silks of different solid colors, graduated in size. A duplicate of the largest is needed, and the smallest one must be the same color as the two large ones. For example, if the large ones are green, the six inch silk must be green also. The following sizes are recommended:

36", 27", 24", 18", 15", 12", and 6".

One of each size is needed with the exception of the 36". Two of these are needed. About four feet of strong black thread or cat-gut is also required.

LOAD PREPARATION:

Place one of the largest silks (36") aside, and then prepare all of the rest in one ingeniously folded bundle. The success of the effect and its smooth operation depends largely upon the correct folding of the silks.

1. Tie the 6" silk to the corner of the 12" silk, using the well known square knot. Now upset the knot, Figure one.
   (For those not knowing the workings of the knot— follow the first three parts of Figure one carefully. The result is a square knot, part three. Note that the knot is rather loosely tied. Now grasp end "B" and pull it to the left, part four. This "upsets" the knot. Grasp the one silk at "X", part four, and slide the knot up toward the end "B" until but a tiny fraction of "B" remains. Now if "X" were taken in one hand and "Y" in the other and pulled in opposite directions, the two silks would separate, the knot disintegrating.)
2. Lay the silks flat upon a table.

3. Fold the smaller silk in half as indicated in Figure two.
4. ROLL the smaller silk into a long "snake-like" bundle, Figure three.
5. FOLD about 2" of end "B" of the ROLLED silk upwards as in Figure four. The exact length of this fold can be determined later thru actual practice.
6. Starting at the extreme right, ROLL the "snake-like" 6" silk into the knot "K", Figure five. Make the roll as tight and as neat as possible.
7. Now bring the end "B" down around the back of the 6" ball, Figure six.
8. Continue, bringing end "B" up the front of the 6" ball, Figure seven. Pull this tight.
9. Finally, tuck end "B" down between a fold near or at the core of the 6" ball. Use an orange stick or a similar blunt instrument to perform this final operation.
10. CAUTION: The tiny tip "B" should not be more than 1/4" long before being tucked away, Figures seven and eight. If longer, it may hold the ball too tight, and it will not release when desired.
11. The corner of the 12" silk at knot "K" will be gathered in small pleats when it is tied to the 6" silk. Place the 6" ball over on the 12" silk, tucking it in the little "shell-like" pocket, Figure nine.
12. ROLL the ball into the 12" silk, Figure ten.
13. The result is shown in Figure eleven. This silk can be held by the upper corner "X", and it will appear to be one silk. The folds of the larger silk prevent the smaller one from unrolling.
14. Make certain that the 12" silk which contains the 6" silk is rolled tightly. Now tie the TOP corner "X" of this to a corner of the 15" silk, Figure twelve, using the "upset" square knot.
15. ROLL up the 12" silk containing the 6" silk ball into a ball just as done earlier, steps 5 thru 10.
16. ROLL this ball into the 15" silk. (Steps 11, 12 and 13.)
17. Continue the above procedure until all of the silks have been joined and rolled together as previously described.
18. Finally, ROLL the last silk into as compact a ball as possible and secure it with a band of thin paper of a color similar to that of the silk.

PRODUCTION PREPARATION:

The large silk (loaded) is produced by any method appealing to the performer. It can be merely lying across the table, picked up and shown, and the diminishing production started. (If this is done, step eighteen is not necessary. The silk load looks like Figure eleven instead.)

However, it is more effective to produce the silk by some magical means. It can be produced from a production box or thru the aid of other mechanical apparatus.

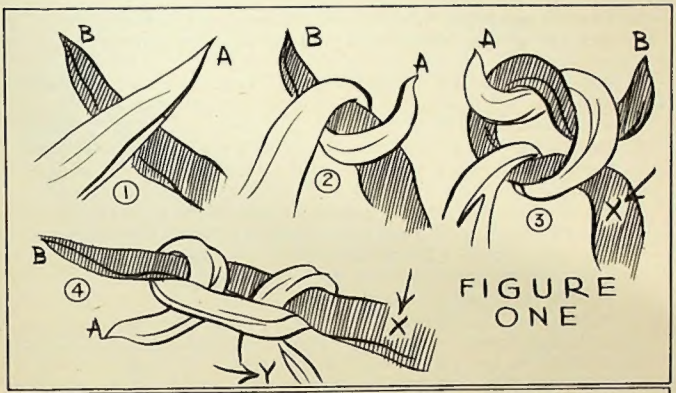


FIGURE ONE

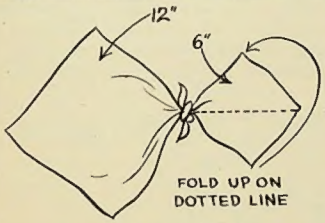


FIGURE TWO

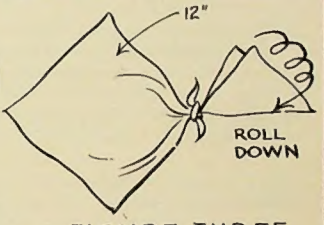


FIGURE THREE

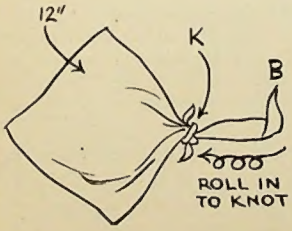


FIGURE FOUR

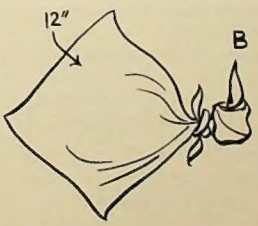
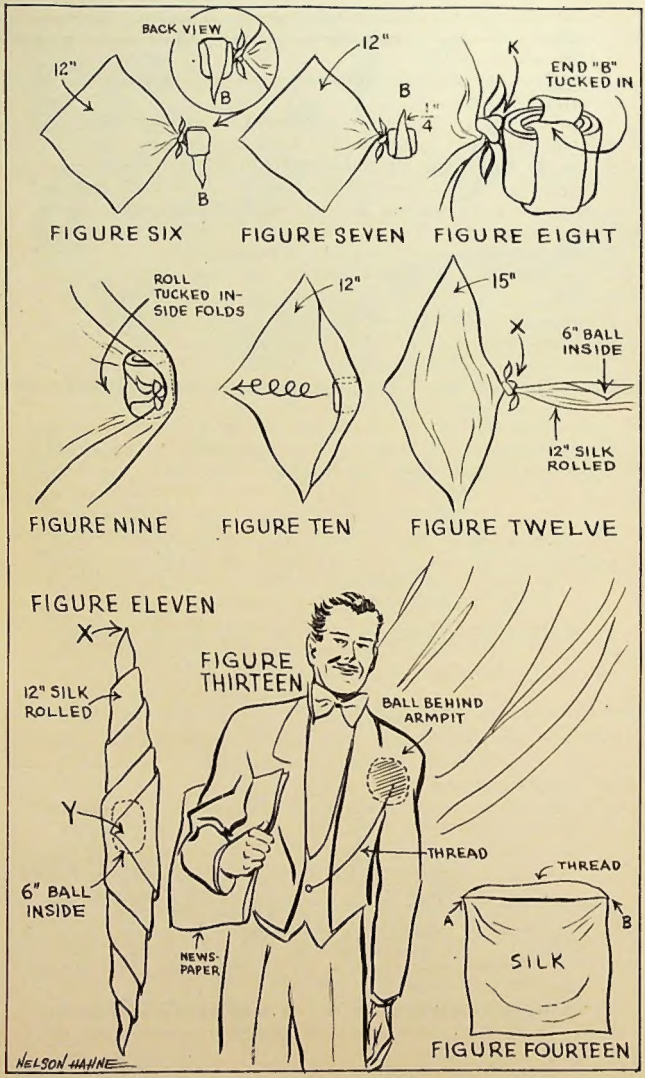


FIGURE FIVE

NELSON HAHNE


BACK VIEW
12"
B
B
12"
B
1"
4
K
END "B" TUCKED IN
FIGURE SIX
FIGURE SEVEN
FIGURE EIGHT
ROLL TUCKED IN-SIDE FOLDS
12"
15"
X
6" BALL INSIDE
12" SILK ROLLED
FIGURE NINE
FIGURE TEN
FIGURE TWELVE
FIGURE ELEVEN
X
12" SILK ROLLED
Y
6" BALL INSIDE
FIGURE THIRTEEN
BALL BEHIND ARMPIT
THREAD
NEWS-PAPER
THREAD
A
B
SILK
FIGURE FOURTEEN
NELSON HAHNE

It is most effective to produce it from newspaper as suggested in the original Eric Lewis routine. If this plan is followed, certain advance preparation is necessary:

1. PLEAT the loaded silk, arranging it so that corner "X" can be readily located.
2. Tie a length of #80 black thread around the pleated bundle.
3. Place the bundle behind the left arm pit, Figure thirteen.
4. Tie the free end of the thread to the middle button of the vest, Figure thirteen. The exact position, length of the thread, and movements to be made must be determined thru experimentation by the performer with the load in place. These factors will differ with each individual as no two are built exactly alike.
5. The method of producing will follow later under SUGGESTED PRODUCTION.

FINALÉ PREPARATION:

The large duplicate silk to be produced as a finalé is also prepared in advance.

1. Tie a length of #80 black thread (or cat-gut) to the top two corners (A and B) of the silk as shown in Figure fourteen. This is slightly longer than the top edge of the silk.
2. PLEAT this silk neatly so it forms a strip about three inches wide. The thread is at the top edges of the silk. See Figure fifteen and note the position of the ends of the thread. "A" should be at the opposite side of "B".
3. PLEAT this again, lengthwise, so that a compact bundle (Figure sixteen) is formed. Drape the thread over the top as illustrated and tuck the bundle up under the front of the vest.
4. Loop the thread over the vest button as shown in Figure seventeen.

PRESENTATION:

In learning the routine it is not necessary to prepare a complete load for each trial. Several silks of graduated sizes, properly loaded within each other, will be sufficient.

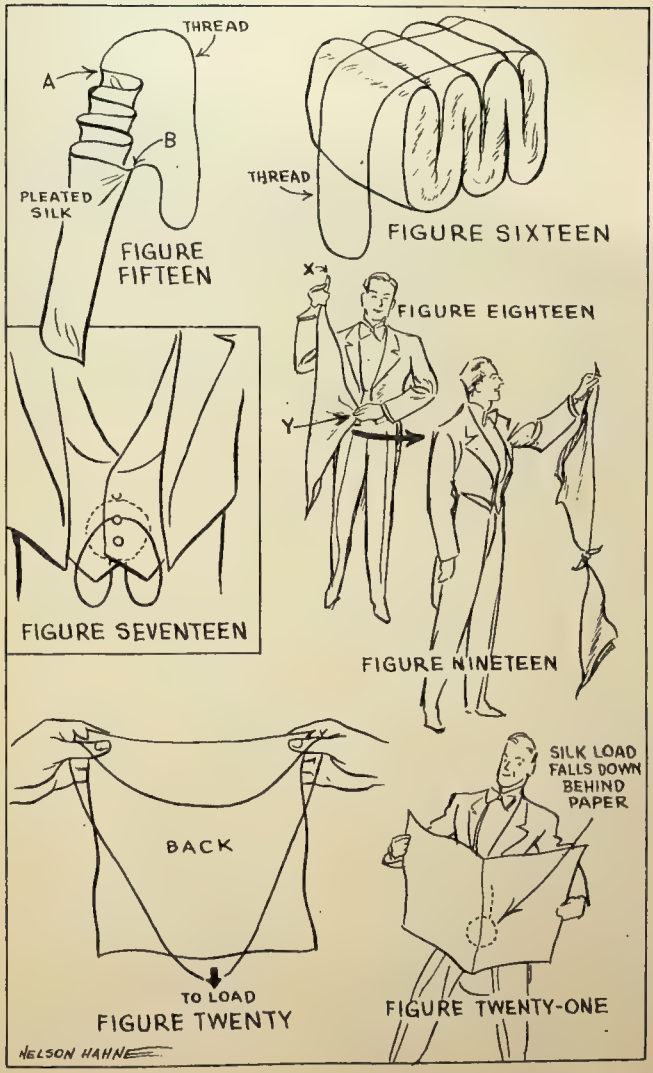
1. Produce the large prepared silk which is loaded with the graduated silks. (See SUGGESTED PRODUCTION)
2. Hold it by the top corner "X" in the right hand, Figure eighteen. It will be found that the inner bundle will stay securely fixed within and does not fall into view altho the silk is handled rather freely.
3. Grasp corner "Y" (Figure eighteen) with the left hand. With a quick movement, snap the silk smartly towards the left, freeing corner "X" at the same time.
4. The next silk comes into view, and hangs at the lower corner, Figure nineteen. (The others remain securely rolled within this new silk.)

5. Blow on, (or untie), the upset square knot (Figure one) and the silks come apart. (Actually, the silks are pulled apart as explained earlier under LOAD PREPARATION, step one.)
6. Lay the larger silk aside after showing it fully opened out.
7. Repeat steps 2 thru 6 until the smallest silk is produced.
8. Now for the finale: while one hand displays the tiny silk (arm holding silk extended to one side), the other is lowered to the vest so that the thumb engages the thread and gently pulls it forward off the button.
9. Lift this hand to the silk which is now brought to the front of the body.
10. Spread out the silk so it is held by its two upper corners, one corner in each hand. As this is done, get the loop of thread over the other thumb also. See Figure twenty.
11. Pause a moment, shake the silk, release one corner, and rapidly separate the hands, extending them in opposite directions.
12. The folded silk is automatically pulled from under the vest and spreads between the hands. A corner slides rapidly into each hand where it is grasped between the thumb and first finger.
13. Under cover of waving the large silk in the air, the hand still grasping the corner of the tiny silk crumples it up, and since it matches the color of the large silk, it is effectively concealed.

SUGGESTED PRODUCTION:

As stated earlier, the first silk is merely picked up from the table, or it can be introduced by producing it by some magical method. If the body load is used, it has been prepared as stated under PRODUCTION PREPARATION. To produce the body load:

1. Enter holding a folded newspaper, keeping the bundle well concealed, Figure thirteen. The newspaper is held under the right arm as illustrated.
2. Open out the newspaper and hold it in front of the body in both hands, Figure twenty-one.
3. Show it on both sides, and when turning it to face you, lift it with a little sweep, concealing the body for a moment. At the same time, lean forward slightly and release the bundle by raising the arm. This will cause the bundle to swing forward and fall into the newspaper, Figure twenty-one. Hold paper on a diagonal.
4. Catch it in the newspaper, and bunch up the paper into a crude bundle around the ball of silks. Break the thread attached to the body during this action.
5. Make several mysterious passes over the paper ball, tear it open, breaking the thread around the ball of silks, obtain corner "X", and slowly pull the loaded silk from the paper.
6. Hold the silk bundle at corner "X", Figures eleven and eighteen, and you are ready to present the "Diminishing Production" effect!


THREAD
A
B
PLEATED SILK
FIGURE FIFTEEN
THREAD
FIGURE SIXTEEN
X
Y
FIGURE EIGHTEEN
FIGURE SEVENTEEN
FIGURE NINETEEN
BACK
TO LOAD
FIGURE TWENTY
SILK LOAD FALLS DOWN BEHIND PAPER
FIGURE TWENTY-ONE
NELSON HAHNE

PASSÉ - PASSÉ

THE EFFECT:

The performer invites three spectators to assist him. Six silks are then introduced, each being of a different color. Two of the spectators are requested to each freely select any one color. (Assume that red and green are selected.) The third spectator chooses one (i.e., red) of the two just selected and this is vanished. Either of the two spectators flicks the remaining (green) silk from the assistant's hand and the vanished (red) silk reappears, tied to the bottom corner of the spectator's silk!

PREPARATION:

Ten solid colored silks of any one size are needed— five red and one each of purple, orange, yellow, blue and green. A red silk is loaded (see Figure two thru eleven) inside all of the colors excepting red and purple. Finally, the silks used should be as large as possible as the load is more satisfactorily hidden in larger silks. You now have six differently colored silks, four of which are loaded with red silks.

Now place the silks across the backs of several chairs, Figure twenty-two, the colors being in this order: (1) orange and green; (2) yellow and red; (3) blue and purple. This color arrangement is very important.

METHOD:

This seemingly impossible "miracle" is based upon "color preference", yet has been made 100% fool-proof. RED is usually a first choice due to its warmth. In a series of tests, it never fell below third choice. Working on this theory, three spectators are used. (Should red remain after three silks are selected, an additional spectator is added, as will be explained later.)

Three spectators will be needed. In inviting them to the platform, pick up the purple silk and without calling attention to it, open it out so that its full size and all four corners are exhibited. Hold it while selecting the spectator assistants. The psychological effect of this subtle action upon the spectator is amazing. It suggests that all of the silks are ordinary and unprepared. Further, as purple is not a popular color, it will never be an early choice.

WITH TWO SPECTATORS:

After the three spectators are invited to assist, ask one to select a color. Do not attempt to influence the choice. Regardless of the choice, leave it on the chair. This prevents the spectator from handling the silk in advance. Now have a second spectator make a free choice from the colors remaining. If red is among the two just selected, the third spectator does not make a selection.

Pick up the red silk at corner "X", Figure eleven. Approach the spectator who selected red and ask him to grasp the silk directly under your hand, fist fashion, holding it so that it is in a vertical position, perpendicular to the floor. Pick up the second silk selected (i.e., green), taking it in the same manner as the first, and have the second spectator hold it in a like manner.

The third spectator now freely (?) selects one of the two colors being displayed. This is the well known elimination process. Red is the color to be forced. If he says "Red", reply--"thank you," and take the red silk from the spectator holding it. If he says "Green", reply--"that leaves the red", and again take the red silk. In either case, red is the silk taken from the spectator. In taking the red silk from the spectator, grasp it at corner "Y", Figure eleven, and snap it sideways as explained in the DIMINISHING PRODUCTION.

The red silk is now vanished. The size of the silk will determine the method used. A small silk can be vanished with a pull. Larger silks can be vanished with a double paper cone, changing bag, or a handkerchief box. A novel method of constructing a double cone is illustrated in Figures 24, 25 and 26, and its construction is explained in detail in the COMEDY 20th CENTURY to follow later in this book.

The spectator who freely (?) chose the vanished red silk is now asked to snap the other silk (green) into the air as it is released by the spectator holding it. The vanished red silk now appears, securely tied to the green silk!

WITH THREE SPECTATORS:

Should red still remain after two colors have been selected, the third spectator is asked to choose a color. Let us assume that he selects the desired red. Continue as explained in WITH TWO SPECTATORS, giving each spectator his selected color to hold. Red is given last. Ask this spectator (the one holding red) to choose one of the other two being displayed. Lay the remaining silk aside, and continue with the vanish and reappearance of the red silk.

WITH FOUR SPECTATORS:

Should fate be against you and red not appear in the first three selections, ask that anyone in the audience call out a color. (Do not designate any particular person). All of the remaining colors will be named in the sudden outburst of selections. Ask the person who calls out "red" to assist you, without calling attention to his selection of red! Once he is on the platform ask him to repeat his selection. When he says "red", continue as explained in WITH THREE SPECTATORS.

MATCHED COLORS

THE EFFECT:

Performer displays a red silk, explaining that he can produce a slightly smaller silk of matching color by magic. Demonstrating, he snaps the red silk into the air, expecting it to catch another red one. Instead, a second silk—green—appears tied to the end of the red! Disappointed in his failure, he picks up a second silk (green) and repeats the patter and snapping process, expecting to get a green. Now a red appears, tied to the green! In disgust, the performer picks up a yellow silk and repeats. This time a white appears at the corner. In near rage, the performer tries once more, using a blue silk, However, this final attempt is no more successful than the first; an orange silk now appears tied to the blue! Untying the produced silks (if the "self untying knot" is used, merely "blow" the knot away), the performer holds all four silks at their corners "X", Figure eleven. Grasping the corners "Y" with his free hand, he snaps all four silks into the air as one. Duplicates now appear tied to each of the four silks, each of matching color! Success at last!! Applause follows, and performer bows in recognition. As he straightens up from the bow, the silks flutter to the floor and a yard square silk appears between his two hands! This silk carries an appropriate message such as "Success! " or "Patience Is Rewarded. "

PREPARATION:

Twelve solid colored silks of assorted sizes are needed; for example -

1 each - red, green, yellow, white - 24"
1 each - green, red, white, blue - 18"
1 each - green, red, white, blue - 12"

These are tied and rolled within each other, Figures two thru eleven. Starting with the innermost (12") silk, they are tied in this order: (1) green, green, red; (2) red, red, green; (3) white, white, yellow; (4) blue, blue, white.

If the deluxe production finale is desired, the large silk is folded and loaded as shown in Figures fourteen thru seventeen.

METHOD:

Nothing new has been introduced in this particular effect. It is self working in every respect. Details are given under the DIMINISHING PRODUCTION routine.

●

THE DIMINISHING SILK

EFFECT:

The performer needs a set of small silks (i.e., 12" or 15") for his next effect. (Such effect might be Mismade Flag or Blendo.) Picking up his set, he finds one to be 36" square. The contrast in size between this large silk

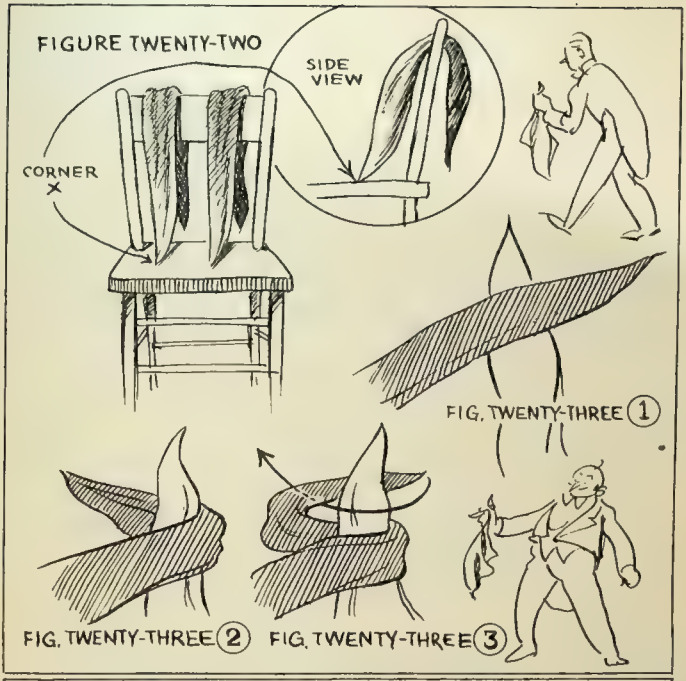
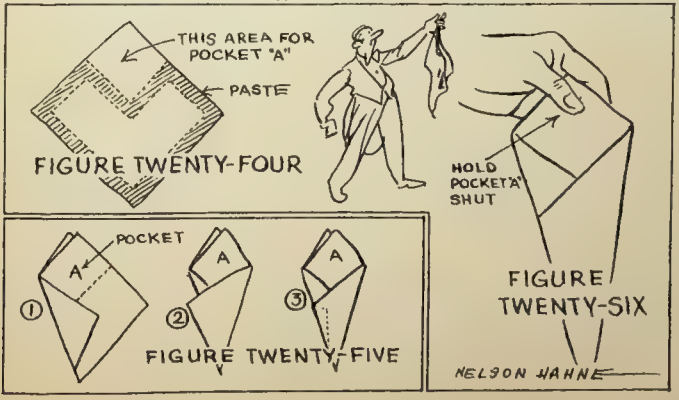


FIGURE TWENTY-TWO
SIDE VIEW
CORNER
X
FIG. TWENTY-THREE (1)
FIG. TWENTY-THREE (2)
FIG. TWENTY-THREE (3)


THIS AREA FOR POCKET "A"
PASTE
FIGURE TWENTY-FOUR
HOLD POCKET "A" SHUT
FIGURE TWENTY-SIX
POCKET
A
1
2
3
FIGURE TWENTY-FIVE
NELSON HAHNE

and the smaller ones is quite striking. The performer looks surprised, and must reduce the size of the large silk before he can continue the particular effect in mind. He is at a loss as to what can be done. His first thought is to cut the silk to size with a pair of scissors. Reaching for these, he accidentally (?) snaps the silk and a second (27") silk of the same color appears, tied to the bottom tip of the first.

Registering surprise, the performer unties the silks and lays the larger one aside. He measures this new silk against the others, and while it is smaller, it is still too large.

He decides to cut this silk to size so as not to delay matters any further. He reaches for the scissors, then recalls how the silk appeared magically. He decides (rather hesitantly) to try this again. The silk is snapped, and as anticipated, another silk of the same color appears, being just a trifle smaller (24"). This is repeated again and again, until the final silk produced is of the desired size. Without further comment, the performer, amid applause, proceeds to present the effect originally planned.

PREPARATION:

Here again a number of silks are rolled within each other as illustrated in Figures two thru eleven. The actual number is determined by the size of the desired silk to be produced at the finale. All silks are the same color. The large silk, when completely loaded, appears as shown in Figure eleven, and is held at "X".

METHOD:

Here again is a self-contained effect that requires little explanation. When the large silk is first displayed, it is held in the right hand at corner "X", Figure eleven. In reaching for the scissors, transfer the silk to the left hand, taking it at both corners "X" and "Y". Now pick up scissors with the right hand. These are slightly out of convenient reach. The body leans to the right to reach them, corner "X" is released, and the silk is accidentally (?) snapped towards the left with the left hand. This brings the second silk into view.

The same procedure is used each time a silk is produced. It is always picked up at "X" in the right hand, transferred to the left which takes corner "X" and "Y", and then is snapped to the left, disclosing the inner silk.

NOTE! The success experienced in presenting this effect will depend upon the showmanship of the performer. Surprise, hesitancy, eagerness, and determination--when properly portrayed--will assure success!

MULTIPLYING COLORS

EFFECT:

The performer states that he has had some sad experiences with his silks. He explains that many spectators want them for souvenirs. "One lady", he states, "asked me why I didn't reach into the air and produce them magically as I needed them." As he is talking, he picks up a yellow silk and snaps it into the air. A second and slightly smaller yellow silk appears, tied to the first. He unties the knot and lays both aside. While the audience shows surprise at this sudden production, the performer continues his patter as though nothing had happened.

At this point he pretends that someone in the audience could not hear him, He repeats— "I said one lady asked me why I didn't merely reach into the air, etc....." This time he picks up a second silk of different color (i. e., blue) and repeats the production, a second and slightly smaller blue appearing. These two silks are separated and laid aside.

Still pretending that he cannot be understood, he picks up the recently produced yellow, repeats the patter rather loudly and with vigor. A third and still smaller yellow appears. The knots are removed and the silks laid aside. This action is alternated between the two silks until the complete load is disclosed.

In closing the performer remarks- "wouldn't it be wonderful if I really could do it?"

PREPARATION:

Two sets of silks of contrasting color and as used for DIMINISHING SILKS are needed. Their size and number are up to the individual. They are prepared as shown in Figure eleven. The two sets, thus prepared are lying across a chair or table prior to presentation.

METHOD:

The effect is self working. Merely pick up the yellow silk with corner "X" in the right hand; transfer it to the left, taking it at corner "Y", Figure eighteen. Snap the silk into the air, producing a silk of the same color. Untie the two, and lay the first silk aside. Repeat with the blue, etc.

SUGGESTION: At the finish both remaining silks (i.e., yellow and blue) can be used in another effect. For example, the two can be added to a third silk (which has the blendo bag attached) and all three changed into a large silk containing a blend of the three solid colors previously displayed.

COMEDY 20TH CENTURY

EFFECT:

The performer displays a blue silk. He snaps it into the air and a red silk appears, tied to the blue. He unties the two, and displays each separately. He ties the red to the blue once more and patters that the red will vanish just as suddenly as it appeared upon the command of any spectator.

A spectator asks the silk to "go", but it merely flutters to the floor. This is repeated several times and with the same result each time.

In disgust, the performer picks up the contrary red silk and vanishes it by another method. Taking up the blue silk once more, he flicks it into the air, and the red reappears, tied securely to it at one corner!

PREPARATION:

Two red silks are loaded inside two blue silks (a red inside of each blue) as illustrated in Figures two thru eleven. They appear as two blue silks. These are draped over a table or chair.

In addition, there are a number of other (unprepared) silks of like size on the chair. It is necessary to make an exchange later in the routine and these additional silks (of assorted colors) act as a perfect cover-up for the exchange.

METHOD:

The working is simple. One of the blue silks (loaded with a red) is introduced. It is handled as previously explained in other effects described herein, changing from corner "X" to "Y" as the silk is snapped into the air. The red appears, both are untied, and the blue laid aside. Several flourishes are shown with the red silk. (Over sixty-five such flourishes will be found in the book "RICE'S MORE NAUGHTY SILKS".)

Following this colorful demonstration, the same blue (now unprepared) silk is picked up again and the red tied to one corner, using the well known fake knot that unties itself.

The knot that unties itself is merely a twist with a half knot tied on top of it. See Figure twenty-three for details.

The red silk is always tied to the bottom corner of the blue silk. If the blue silk is held at the top diagonal corner and given a slight shake, the red silk will untwist and fall to the floor.

After several unsuccessful attempts, the blue silk is laid aside. This time it is placed beside the second (and loaded) blue silk. As there are a number of other silks on the chair (as earlier explained), this silk is but

one of several. This is a natural movement as both hands must be free to vanish the contrary red silk.

The vanish of the red silk can be accomplished with a pull, handkerchief ball, "hank" box, double paper cone, or pure sleight of hand. A practical double cone is illustrated in Figures twenty-four, twenty-five and twenty-six.

To construct this special cone, cut two pieces of paper 18 inches square. Use a rather heavy quality of Kraft wrapping paper. Paste one piece to the other by first applying paste to one piece on the areas that are shaded in Figure twenty-four. Put the second piece on top of the first and press firmly together, then allow the special cone to dry. When completed, a diamond shaped pocket is formed at corner "A" of the paper.

To vanish the silk in the paper cone: Show the sheet front and back, holding the double pocket "A" between the thumb and first finger of the hand holding the paper. Fold the paper into a cone as shown in the three steps of Figure twenty-five. It helps considerably to have the paper scored on the desired folds in advance of the performance. After the cone is formed, the pocket "A" is facing the performer as illustrated in step three of Figure twenty-five. The pocket "A" is opened, and the silk tucked into it. The cone is snapped smartly with the fingers of the free hand and then opened to show that the silk has vanished. To show that the silk has vanished, the hand holding the paper grasps it with thumb and first finger, Figure twenty-six, and the free hand slowly opens the folds, finally showing the paper front and back. Some may prefer merely to shake the cone open while holding it in the previously described position, doing this in one smooth and sweeping flourish. Finally the paper is crushed into a ball and tossed aside.

Now the first (?) blue silk is picked up again - (really the second which is loaded with a duplicate red silk). It is held at corner "X", Figure eighteen. Corner "Y" is now taken and the silk flipped into the air just as corner "X" is freed. The vanished (?) red silk reappears, tied to the blue once more!

NOTE! The blue silk was laid aside twice— and for a definite purpose. The exchange is done openly when the blue is picked up the second time. Had it been laid aside but once, it might be obvious that an exchange had been made. However, the repeated action gets the spectator used to the "pick-up", "lay-down" handling, and the substitution passes unnoticed.

CONCLUDING COMMENTS

The possibilities of the special folds and their uses as outlined herein are unlimited. However, the reader is cautioned to remember one important fact:

> WHEN MORE THAN ONE SILK OF THE SAME SIZE IS LOADED WITHIN ANOTHER, THEIR BULK HAS A TENDENCY TO SHOW IN THE LAST SILK. THEREFORE, WHEN A QUANTITY OF SILKS ARE LOADED WITHIN ONE ANOTHER, THEY MUST GET SMALLER AS THE QUANTITY INCREASES. ON THE OTHER HAND, ONE OF THE SAME SIZE CAN BE LOADED WITHIN ANOTHER MOST SUCCESSFULLY.

●

Finis Est

●

WANT TO CELEBRATE?—then order KEITH CLARK'S

"CELEBRATED CIGARETTES"!

It is with a feeling of pride that we present this superior routine to the magical fraternity. This is the first time that a Cigarette ROUTINE used by a professional entertainer of the caliber of Keith Clark has been made available to magicians!

SLEIGHTS AND PROPERTIES

The one and only simple sleight to learn is the THUMB PALM, a sleight that most magicians have already mastered with a coin or thimble!

Three simple props—a cigarette pull, silk and cigarette tank. These can be obtained from any magic dealer for a few cents.

With these simple preparations any magician can learn this world-famous Keith Clark CELEBRATED CIGARETTES routine!

THE ROUTINE IN BRIEF OUTLINE

Space will not permit full details of the complete act. Here it is in brief:

Performer catches a lighted cigarette from thin air, discards it, only to find a second at his finger-tips. This cigarette is pushed into his fist and it changes into a flashy silk. The silk is stroked and a third cigarette appears at the extreme tip of same. The cigarette is wrapped in the silk and slowly twisted right through it, leaving no trace of its mysterious passage. The cigarette is placed between the lips from which it suddenly disappears. Now it reappears between the lips again! This cigarette is then discarded.

Again the magician reaches into the air, and another cigarette is produced. It is placed in the closed fist, vanishes, and reappears at the elbow! It is again placed in the closed fist and vanished, only to reappear between the lips, smoking merrily!

The magician is thirsty, so removes the cigarette from the mouth, discards it, and proceeds to drink a full glass of water. When finished he is amazed to find the cigarette back between his lips again, yet his hands have not approached his lips!

This cigarette is discarded, and another puts in its appearance at his finger-tips. This is also tossed aside, but now a smoking cigar appears at his fingers. It is placed to his mouth when a burning pipe appears in his other hand!

Exciting in a veritable atmosphere of smoke trailing from one end of the stage to the other, the enthusiastic applause makes a fitting background for the performer's obvious success!

FOUR FINISHES INCLUDED

In addition to his original routine, Keith Clark gives four different methods of finishing the act to suit the taste of the individual.

The entire act is clearly written and nothing left to the imagination of the performer. The text is supplemented with FIFTY clever line drawings!

No. 535—Keith Clark's CELEBRATED CIGARETTES, a 24-page PRINTED BOOK, embossed cover, complete with 50 line drawings by NELSON HAHNE, edited by JOHN BRAUN, and published by SILK KING STUDIOS; special, prepaid $2.00

SILK KING STUDIOS——25 Sheehan Ave.——CINCINNATI, OHIO

KEITH CLARK'S

ROPE ROYALE!

Now—the PERFECT rope trick, exactly as performed by Keith Clark!

ROPE ROYALE is perfect because it is simple, direct, and puzzling even to magicians. Each move, each subterfuge has been dovetailed into a complete whole!

ROPE ROYALE!

A piece of rope and a pair of scissors are introduced. The performer snips off about one-third of the rope, and then the longer piece is cut in half. (Now there are actually three separate pieces of rope.) The pieces are tied together and the knotted rope looped into the left hand. The left hand retains one end of the rope and allows the loops to drop away, and the rope is seen to be **completely** restored—the knots having vanished!

(NOTE: There is no business of coiling the rope into the hand and sliding off a fake knot! Several rope ends can be seen up to the instant the rope is dropped, fully restored! Here are two new and desirable features not found in ANY other rope routine.)

ROPE ROYALE is part of Keith Clark's fast moving, brilliant act, which he has performed in the top entertainment marts of Europe and the United States. He presented it on the PROFESSIONAL NIGHT SHOW at the I. B. M. Convention at Fort Worth, and it was the **hit** of the program!

PATRIOTIC FEATURE

Keith Clark includes his latest version of ROPE ROYALE wherein a rope, colored red, white and blue is used. This is given in addition to the regular routine. Also included is a clever version of the appearing and dissolving knots.

A piece of soft rope and a pair of scissors! These properties can be carried in the pocket, yet when the feat is performed by a true magician, it ranks in entertainment value with a stage illusion!

No. 530—KEITH CLARK'S ROPE ROYALE! A 16-page **printed** book, fully illustrated by Nelson Hahne, edited by John Braun, published by Silk King Studios..... **$1.00 postpaid**

RICE'S NU-ROPE

We have spared no expense to give you a **deluxe** rope, manufactured to specifications as dictated by Keith Clark. NU-ROPE is **perfect** for all rope effects and has no equal.

No. 531—Rice's NU-ROPE, 50-foot hank..... $0.60 postpaid

SILK KING STUDIOS——25 Sheehan Ave.——CINCINNATI, OHIO

No. 525—Keith Clark's

SILKS SUPREME!

THE MOST TALKED OF SILK ACT BEING PRESENTED PROFESSIONALLY TODAY!!

Here is THE VERY ACT Mr. Clark is presenting today at the TOP night spots, where acts draw as high as $500.00 a week! He just finished a most successful engagement at the famous RAINBOW ROOM, and LOEW'S STATE THEATER on Broadway, N. Y. C.! Here his silk act was the HIT of the entire bill!

JOHN MULHOLLAND says, "It is magic devised by a magician of unusually wide experience and most ingenious mind. It is devised to please laymen and so successfully that it met the test of public performance before metropolitan audiences and won acclaim. It is pretty, novel, entertaining and mystifying. What more can anyone want?"

JOHN BRAUN says, "Here, in very truth, is the kind of magic the idealists dream about, for it is produced on a bare stage or in the middle of a night-club floor: the magician enters and with him comes surprise, color, a deft touch of comedy, and a generous measure of mystification!"

SILKS SUPREME!

PERFORMER SHOWS HANDS UNMISTAKEABLY EMPTY AND CATCHES A YARD SQUARE AT HIS FINGER-TIPS. AFTER A FEW FLOURISHES HE PRODUCES A SECOND SILK! THE SILKS ARE TIED TOGETHER, TOSSED INTO THE AIR, AND A THIRD ONE APPEARS TIED BETWEEN THEM! ! THE THREE ARE COUNTED AGAIN, AND THERE ARE NOW SIX YARD SQUARES! ! ! THEN AN ORIGINAL AND OH SO CLEVER PRESENTATION OF THE SYMPATHETIC SILKS FOLLOWS! ! ! ! THE SIX SILKS ARE COUNTED AGAIN AND NOW THERE ARE TWELVE! ! ! ! SURPRISED? PERFORMER COUNTS THEM AGAIN, AND NOW HAS EIGHTEEN FULL YARD SQUARE SILKS! ! ! ! ! THINK EIGHTEEN IS A LOT? THE ROUTINE CAN BE CONTINUED UNTIL *THIRTY* SILKS ARE PRODUCED! ! ! ! ! ! !

Edited by JOHN BRAUN • Fifty, illustrations by NELSON HAHNE • Introduction by JOHN MULHOLLAND • Published by SILK KING STUDIOS •

The beautiful part of this routine is that it does not require difficult sleights. Mr. Clark has worked it down to complete simplicity; any magician can do it with ease! Further, it uses ORDINARY SILKS: Any size from 18″ to 36″. The standard routine requires six silks; the deluxe routine requires eighteen or thirty as desired. The sympathetic silks routine alone is well worth the price asked for the entire book; the 20th Century Effect is superior to any on the market; many would gladly pay $5 for the marvelous instantaneous production of the first silk. Yet, you get ALL of this and MUCH MUCH more, carefully blended into one fast streamlined act! Use your own silks; no gimmicks to buy; no assistants; no tables; completely self contained! !

Mr. Clark gave you Keith Clark's SELF TIEING SILKS (commonly called 20th Century), Keith Clark's ENCYCLOPEDIA OF CIGARETTE TRICKS, and now he releases the acme of his success—

KEITH CLARK'S SILKS SUPREME

NO. 525—Keith Clark's SILKS SUPREME, postpaid.....$1.50

SILK KING STUDIOS——25 Sheehan Ave.——CINCINNATI, OHIO

RICE'S MORE NAUGHTY SILKS

(A Complete 30 Minute Act!)

Now in its FOURTH edition, this book will be welcomed by every magician. It is the most complete collection of effects with an UNPREPARED SILK ever offered!

The complete routine contains:

63 EFFECTS
84 ILLUSTRATIONS

More Naughty Silks has realized a wider circulation than all other such books combined! It now appears in PRINTED FORM, beautifully bound in leatherette embossed cover!

This is not a mere collection of effects. Instead, it is a complete routine, each effect leading into the next. Text and illustrations explain every move in detail and we guarantee that anyone can master the entire routine!! In addition, there is a full DELUXE routine added, employing two silks, for those that want something EXTRA SPECIAL.

Although this is strictly a silk routine, many of the effects therein can be performed with rope. Imagine being able to perform for thirty minutes with one unprepared silk! There is no excuse for being caught "without a trick". Those possessing our routine can entertain anywhere, anytime!

Many of the effects included are those being performed by professionals. A number of the secrets therein have sold for more than we ask for the entire routine. Many of the effects are original with the author and are not obtainable elsewhere! Here is one book that we will guarantee to please EVERY CUSTOMER! If you don't put DOZENS of the effects to immediate use, we will be surprised!

Rice's MORE NAUGHTY SILKS, postpaid - - - - - - - - - - - - - $1.00

RICE'S THRU THE DYE TUBE

By H. R. Rice & W. Van Zandt

We have long felt the need for a book covering the COMPLETE dye tube field! This new book covers the entire field of silk and dye tubes. The book includes:

15 METHODS OF LOADING THE DYE TUBE
18 METHODS OF STEALING THE DYE TUBE
40 NEW EFFECTS WITH THE DYE TUBE
10 EFFECTS WITH POETICAL PATTER

Now every magician can do dye tube effects. It is a revelation -- something worth many times the price asked!

All reviewers of magical literature have rated it "TOPS" on the "MUST BUY" list! Professionals as well as amateurs will find that it contains many new ideas, effects and methods. This is not "just another book", but an education within itself. Many of the effects require nothing more than ordinary silks already at hand!

Rice's THRU THE DYE TUBE, postpaid - - - - - - - - - - - - - - $1.00

SILK KING STUDIOS ... 25 Sheehan Ave. ... CINCINNATI, OHIO

SKS